

WITH CAMERA MAN AND REPORTER IN THE REALMS BEHIND THE SCREEN AND THE CURTAIN

PHILADELPHIA PHOTOPLAY PARAGRAPHS

Undoubtedly the most interesting announcement which has emanated from the Belmont is that which heralds the presentation next week of "Romeo and Juliet," the photoplay masterpiece. This will mark the first showing of this picture in West Philadelphia. It is quite probable that the showing—which is an experiment for the management to undertake—will prove a notable achievement and attract audiences of capacity size at each performance. There is a musical accompaniment which adds charm.

William S. Hart in "The Return of Draw Egan" will be the main feature at the Victoria the first three days of the comedy. Hart has a role of the sort he has lifted out of the commonplace, and identified with his own rugged personality. The play is a speedy, breezy Western drama, and is full of stirring action. Louise Glau and Marjory Wilson are in the supporting cast. The comedy feature of the bill will be a Keystone, "The Scoundrel's Toil."

Character studies, such as Barney Bernard offers in "Phantom Fortunes" at the Garden, are not often shown on the screen.

"Anniversary Week," at Charles Segal's Apollo Theater will be celebrated next week. An exceptionally fine program has been arranged from the best of the film output.

"Shall 42" will show H. B. Warner at the Burekas on Saturday, in a part that does not call for acting but is replete with tense interest-compelling work. All the action is supplied by the excellent cast.

"The Common Law," which when first written by Robert W. Chambers became a "best seller," still continues to maintain its popularity, and will be seen in film form at the Palace next week. The demand to see this production at the Stanley this week caused the Palace management to show it as the main attraction.

In South Philadelphia the only opportunity to witness Paramount pictures is at the Alhambra. The first three days next week will show Marie Dore in "The Lash," by Paul West. She is supported by a cast including Elliott Dexter, James Neill, Thomas Delmar, Veda McEvoy, Raymond Hatton, James Wolff and Josephine Rice.

A program of exceptional appeal is that announced for next week by the management of the Arcadia Theatre. Bessie Love, the demure, gentle and sweet, in her first starring vehicle, "A Sister of Six," will be the main attraction the first half of the week.

Norma Talmadge, whose work as a star is winning her success, will appear at the Locust on Monday and Tuesday in "Captivating Mary Carstairs." Friday and Saturday E. H. Sothern, supported by Peggy Hyland, appears in "The Chastel." It may be said that Peggy Hyland has never been in any other film or on the spoken stage to such advantage.

The final episode of "The Grip of Evil" will be shown at the Olympia on Thursday.

John W. Noble, West Point man and former lieutenant in the United States army, directed "The Brand of Cowardice," with Lionel Barrymore and Grace Valentine as co-stars, which will be at the Regent the concluding half of the week. The surrounding programs are diversified, including a musical program.

Robert Edson in "The Light That Failed," has been the final selection for Saturday at the Ruby. It was only after careful consideration of its merits that this feature was booked.

Sessue Hayakawa, the Japanese star, who will be the attraction at the Cedar on Friday, in "The Honorable Misses," is delighted with the story, not only for its value from a dramatic standpoint, but from the fact that it has three fights in it—one of them being between himself and some of his fellow countrymen, fought entirely a la jiu jitsu.

Faivova in "The Dumb Girl of Portici" is a pretentious film play and the park will offer it on Saturday. The matinee will begin at 2:15 p. m., and admission will be ten cents.

Pauline Frederick ground the motion-picture camera while Marguerite Clark waved an American flag, as the brave boys of the Fighting Twelfth Regiment of New York passed the Famous Players studio. "Ashes of Embers" will provide the patrons of the Fifty-sixth Street Theater with an opportunity to see Miss Frederick on Friday and Saturday.

Melanor Woodruff will play at the South Broad Street Theater (in the Bush) the same day she appears in the photoplay story "Jaffrey" with C. Aubrey Smith at the Fairmount.

Douglas Fairbanks is in "Manhattan Madness" at the Liberty. It is a play of East and West, displaying the athletic and adroitness of the star in chaps, dress suit and every gradation of masculine attire between. It's all kinds of a picture, this "Manhattan Madness"—a society picture, a mystery picture, an adventure picture, a comedy picture.

Helen Tracy, who acts in the William Fox picture of "Romeo and Juliet," had an important role in "Virginia" when she was only fifteen. She will be seen with Theda Bara at the Jefferson on Friday and Saturday when the former play appears.

For the special attraction at the Market Street Theater on Friday the latest Brady-made World picture, "The Hidden Scar," has been secured. Ethel Clayton and Holbrook Blinn, both popular favorites here, are the stars.

Mary Anderson, the charming Vitaphone girl, will have her first star part in "The Last Man," which will be seen at the Princess on Wednesday.

SIGHTS, SCENES AND PERSONALITIES FROM ODD ANGLES



A peep into the American home of Sessue Hayakawa and his actress-bridge. He will be seen at the Stanley next week in the Lasky-Paramount film, "The Soul of Kura-San."

Just one of the mastodontic marvels of "A Daughter of the Gods," at the Chestnut. The little deer is some hundred feet high and is worshipped twice daily.

David Belasco is a chicken farmer. So says Will Page, of the "Experience" Company at the Adelphi. He furnishes the snapshot.

GRACE IS DEMANDED OF CONDUCTORS; STRANSKY HAS IT

Military band conductors are more or less given to heavily accentuated gesticulation in directing their musical forces. Some of them, in fact, draw audiences who are as interested in watching the conductor's gymnastic gyrations as in listening to the band.

Conductors of symphonic orchestras, as a rule, are noted for the ease and grace of their movements. One of these is Josef Stransky, conductor of the New York Philharmonic Orchestra, which plays in the Academy of Music Monday evening.

"The presence of Stransky is reassuring," writes a musical critic in giving a picture of the man and his work. "He is dignified and of a serious mien, with a face that shows faintly the satisfaction in an audience's enthusiasm. His mood of directing is absorbed, eloquent and graceful. His peculiar style of the dainty, poking beat has largely been swallowed up in a wider motion.

BARNEY BERNARD, ALIAS POTASH

Barney Bernard, alias Abe Potash, who plays one of the famous partners in "Potash and Perlmutter in Society," coming to the Garrick Theatre November 8, is a native of Rochester, N. Y., and is thirty-eight years of age. He has repeatedly denied the soft impeachment that, which I gave at the Regent last week, in his thirty-eight years of age. He is related to Sam Bernard.

"I went to New York when I was fifteen years old," relates Mr. Bernard. "My first introduction to the stage came with an original monologue, which I gave at a benefit performance at Terrace Garden. It went over and I was offered a week's engagement at the Bowers Theatre with Fred Irwin's Moulin Rouge burlesque company at \$25 per week.

I went on at a Monday afternoon performance with the understanding that if the monologue was a success I should receive an engagement. Having written the monologue myself, I accepted the challenge with confidence. At the end of my turn I asked the manager if I could stay all week. He said 'all season.' Whereupon it dawned upon me that the author and interpreter of so successful a piece of stage writing could not afford to work for \$25 per week.

"I was offered \$15 a week, but my booking agents advised me not to take it, as they said I could earn more money by playing desultory engagements around New York. Then I went into vaudeville and played Keith's Union Square Theater. After that I was engaged as principal comedian with Fred Irwin's burlesque show at a salary of \$45 per week, which was increased to \$55 the following season. Then came an engagement to play David Warfield's part in "Fiddle-dee-dee" in Buffalo during the Pan-American Exposition. I was there twenty-six weeks, went on tour and was then engaged to play the same part at Fischer's Theater, San Francisco, with Kolb and Dill, for twenty weeks. I played five years.

I played everything from jingles to shynock. I thought at first that the role of shynock was a joke because there were no laughs in it. I was then twenty-three years old, and one of the critics called me the youngest shynock in captivity. Then I came to New York and tried to get a part, but all I got was the opportunity to stand out in front of a drop and tell jokes in a musical show. I begged the managers to give me something more to my liking, but without avail until A. H. Woods came along with "Potash and Perlmutter," three years ago, and here I am, still playing the role of Abe Potash.



This is no comedian; merely the Ballet Russe's great star, Nijinsky, trying to amuse his baby.

The Musical Glasses

Repetition of the Philadelphia Orchestra's concert of yesterday, in the Academy of Music. The program: Cherubini's "Anacreon" overture; Rimsky-Korsakov's symphonic suite, "Scheherazade," and Brahms's violin concerto in D, played by Frank Gittelsohn. Tonight.

Monday, October 30. First Boston Symphony concert of this season in the Academy. The program: Schumann's "Rhenish" symphony, Wagner's "A Faust Overture," Brahms's "Academic Festival" overture and Ernest Schelling's concerto for violin, played by Kreisler, its first local performance. Night.

Wednesday, November 1. Recital by Elizabeth Dickinson, mezzo-soprano, in Witherspoon Hall, with E. C. Hammann at the piano. Afternoon.

Thursday, November 2. Recital by Dorothy Goldsmith, pianist, in Witherspoon Hall. Night.

Thursday, November 3. Recital by Josef Hofmann in the Academy. Afternoon.

The Philadelphia Operatic Society will produce "La Boheme" at the Academy under Wassili Lepke's direction. Evening.

Friday, November 10. Concert by the Philadelphia Orchestra in the Academy. The program: Mendelssohn's "Ray Blue" overture; Schumann's "Rhenish" symphony, overture to "Die Meistersinger" and Brahms's concerto No. 1, played by Olga Samaroff. Afternoon.

Saturday, November 11. Recital by Fritz Kreisler in the Academy. Afternoon.

Repetition of the Orchestra's concert of Friday in the Academy. Night.

Monday, November 13. Concert by the New York Philharmonic at the Academy, with Josef Stransky conducting. The program: Dvorak's fourth symphony; Max Berger's "Variations and Fugue for Orchestra on a Theme by Mozart," prelude to "Die Meistersinger" and Brahms's D major concerto, played by Sancha Jacobinoff, the violinist. Evening.

Opening of the Boston National Opera Company's season at the Metropolitan with a revival of Giordano's "Andrea Cheneri," to be followed by a week's repertoire.

Wednesday, November 15. Concert by the Schmidt Quartet in Witherspoon Hall, with Anthony Toretto, contra-bass, as soloist. Night.



Warm fall days cut no ice with these fair skaters of "Hip Hip Hooray," as they practice their "steps" up at the Metropolitan.

WEEK OF VIOLENT DEATHS PROMISED

So lengthy is the list of murders and tragedies of the operatic stage that the gentle assassinations of Nero, Lucretia Borgia, Herod and other celebrated humanitarians of history appear like the tender recital of the benefactions of a modern charitable organization. Never since the first opera was performed has there been a more ghastly and more pitiful scene than that of the first act of the opera "Madama Butterfly."

Take Marguerite, for instance, which role Maggie Teyte will sing when the Boston National Grand Opera gives its season here the week of November 13. Poor little Gretchen. She not only commits infanticide, but her brother and all kinds of relatives die or get murdered as a result of her fall from grace! Besides, Faust is sent to help populate the village groves of the infernal regions, and there is the devil to pay generally. Then look at "Madama Butterfly." She only kills herself, but it is a gruesome act at best, and the tear veins are in abundant evidence when the final curtain falls. "Iris," another Oriental heroine who is also coerced in love, jumps or is pushed into a vile-smelling sewer. At least that is what the libretto says, but the audience thanks its stars that the production has not been staged by David Belasco.

"The Love of Three Kings" literally reeks with death. Everybody gets murdered but the chorus, and as grand opera choruses have never competed with the Follies in pulchritude, one might wish that it were the other way around. Mimi in "La Boheme" dominates with the lingering agonies of tuberculosis. The average cantatrice is not a realist in art. Consequently she finds it difficult to convey the physical illusions of a wasting malady with the adipose accumulations due to a strict adherence to the law enunciated in the well-known manual of Mammals, "Gorge and Blow Up."

"It will take a good strong rope to haul me back to the speaking stage again," remarked Thomas Meighan, the Lasky star, who will be seen at the Stanley Theatre the first three days of next week in the Lasky production of "The Heir to the Hoorah," in which he is costarred with Anita King. "Tommy," as he is better known, was sitting in his dressing room at the studio with his feet on a table littered with cosmetics, matches, cigarettes, letters, pipes, shoe lace, cameras, ashtrays and tobacco crumbs. He had just finished prowling around the room looking for a towel with which to remove his make-up and was starting to wipe it from his face. "There was a report recently," he continued, "that I was to go out in vaudeville and then another that I was to play a stock company engagement—but not for little Tommy! All the time I have been with the Lasky Company I have had offers of good parts in the East, but I turned them all down. I am very fond of London engagements—I have played several—and I even had one of those offered me, but have fully decided to stay with the silent drama. A lot of people who came from the stage to the screen say you never get an opportunity to use your voice in the photodrama, but that's all wrong. Out here we have to learn to speak, just as we do behind the footlights, so I really can see no difference.

NO MORE LEGITIMATE FOR MR. MEIGHAN; LIKES FILMS

"I will take a good strong rope to haul me back to the speaking stage again," remarked Thomas Meighan, the Lasky star, who will be seen at the Stanley Theatre the first three days of next week in the Lasky production of "The Heir to the Hoorah," in which he is costarred with Anita King. "Tommy," as he is better known, was sitting in his dressing room at the studio with his feet on a table littered with cosmetics, matches, cigarettes, letters, pipes, shoe lace, cameras, ashtrays and tobacco crumbs. He had just finished prowling around the room looking for a towel with which to remove his make-up and was starting to wipe it from his face. "There was a report recently," he continued, "that I was to go out in vaudeville and then another that I was to play a stock company engagement—but not for little Tommy! All the time I have been with the Lasky Company I have had offers of good parts in the East, but I turned them all down. I am very fond of London engagements—I have played several—and I even had one of those offered me, but have fully decided to stay with the silent drama. A lot of people who came from the stage to the screen say you never get an opportunity to use your voice in the photodrama, but that's all wrong. Out here we have to learn to speak, just as we do behind the footlights, so I really can see no difference.

Where the Evening Ledger-Universal Weekly Can Be Seen

Monday: Navy Theater, 15th and Market Sts.; Jumbo Theater, Front and Girard Sts.; Homers Theater, Kensington Ave. and Sempron St.; Kayfane Theater, 10th and South Sts.; Ford Hall, 7th and Chestnut Sts.

Tuesday: Plaza Theater, Broad and Foster Sts.; Victor Theater, Franklin St. and Clearfield Sts.; Century Theater, Market St. and Clearfield Sts.; Keystone, 10th and South Sts.; Premier.

Wednesday: Palm Theater, 29th Street Theater; Manhattan Theater, 7th St. and Girard Ave.; Gladiolus, Eastwick.

Thursday: Stanley Theater, 10th and Market Sts.; Empire Theater, Frankford; West Allegheny Theater.

Friday: Stanley Theater, 10th and Market Sts.; Empire Theater, Frankford; West Allegheny Theater.

Saturday: Stanley Theater, 10th and Market Sts.; Empire Theater, Frankford; West Allegheny Theater.

Sunday: Stanley Theater, 10th and Market Sts.; Empire Theater, Frankford; West Allegheny Theater.

Prominent Photoplay Presentations

The Stanley Booking Company

The following theaters obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibiting. For further information obtain pictures through the STANLEY BOOKING COMPANY.

ALHAMBRA 12th, Morris & Passyunk Aves. Mat. Daily at 2; Evng. 6:45 & 9. Paramount Pictures. Blanche Sweet in "The Storm"

APOLLO 52d and Thompson MATINEE DAILY BY REQUEST—RETURN EQUIPMENT OF "THE NE'ER DO WELL"

ARCADIA CHESTNUT BELLOWS 10TH NORMA TALMADGE in "FIFTY-FIFTY"

BELMONT 52d ABOVE MARKET MAT. DAILY 1:30 & 3:30, 10c Evng. 6:30, 8, 9:30, 15c in "GACE PEARL"

FANNIE WARD in "A TEAR"

CEDAR 60th and CEDAR AVE. PARAMOUNT THEATER DOUGLAS FAIRBANKS in "REGGIE MIXES IN"

FAIRMOUNT 26th and GIRAUD AVENUE BLANCHE SWEET in "PUBLIC OPINION"

56TH ST. THEATER MAT. DAILY 1:30 & 3:30, 10c Evng. 6:30, 8, 9:30, 15c in "THE HOUSE OF LIES"

FRANKFORD 47th FRANKFORD AVENUE BLANCHE SWEET in "PUBLIC OPINION"

GARDEN 5th & LANSDOWNE AVE. EVENING 8:30 TO 11 Double Triangle Bill. Dorothy Dalton in "The Jungle Child." Ford Sterling in "Triangle." Keystone Comedy.

JEFFERSON 49th and DAUPHIN STREETS ALICE BRADY in "THE GILDED CAGE"

LEADER FORTY-FIRST AND LANCASTER AVENUE EDNA GOODRICH in "THE HOUSE OF LIES"

LIBERTY BROAD AND COLUMBIA NELL BRIPHAN, WM. DUNCAN and GEORGE HIGGS in "THE SHIELDING SHADOW"

WEST PHILADELPHIA EUREKA 49th & MARKET STS. Wm. S. Hart in "THE PATRIOT"

NORTH PHILADELPHIA GIRARD GIRAUD AVE. BELOW 7TH VAUDEVILLE AND PHOTOPLAYS 8:30 TO 11:30 TODAY—CHILDREN'S DAY

SOUTH PHILADELPHIA LOCUST 52d and LOCUST MAT. 1:30 and 3:30, 10c Evng. 6:30, 8, 9:30, 15c in "THE IRON WOMAN"

Market St. Theater 833 MARKET STREET H. B. WARNER in "THE APOSTLE OF VENGEANCE"

OVERBROOK 63d & HAYESWOOD 1:30-3:30, 10c Evng. 6:30, 8, 9:30, 15c in "THE HONORABLE FRED"

PALACE 12th MARKET STREET 10c-30c in "THE LASH"

PARK RIDGE AVE. & DAUPHIN ST. MAT. 2:15, 5:15, 8:15 & 9:15 in "THE DISCIPLINE"

PRINCESS 615 MARKET STREET "DIANA OF THE FOLLIES" LILLIAN GISH

REGENT 15th MARKET STREET F. X. Bushman & Beverly in "THE DIPLOMATIC SERVICE"

RIALTO GERMANTOWN AVENUE MAE MURRAY in "THE IRON WOMAN"

RUBY MARKET STREET BELOW 7TH STREET MABEL TALIAFERRO in "THE DAWN OF LOVE"

SAVOY 1311 MARKET STREET NANCE O'NEIL in "THE IRON WOMAN"

STANLEY MARKET ABOVE 7TH 11:15 A. M. TO 11:15 P. M. CLARA KIMBALL YOUNG in "THE COMMON LAW"

TIOGA 17th and WYOMING AVENUE DUSTIN FARNUM in "THE PARSON OF PANAMA"

VICTORIA MARKET ABOVE 7TH F. X. Bushman & Beverly in "ROMEO AND JULIET"

OLYMPIA BROAD AND 11th WILLIAM FARNUM in "THE FIRM OF COBBENHORN"

ANNOUNCEMENT RICHARD BACH, organist, formerly of the Stanley Theatre, wishes to inform his friends and followers of his present connection with the beautiful FRANKFORD THEATER 4715 Frankford Avenue Where he is rapidly making new friends and will be glad to greet the old ones.

The Overruling Passion

Everybody's writing dramas to be shown upon the screen; Thin men, thick men, well men, sick men—authors fat and authors lean—

One-act killers, two-act thrillers are a-buzzing in the knobs Of the nut, inglorious Shakespeares who have left their steady jobs.

And the writer of this ditty must conclude these few remarks, For he's working on a drama for some moving picture market. —Memphis Commercial Appeal.

DANCING

STYLE OF DISTINCTION AT THE STUDIOS OF C. Ellwood Carpenter 1123 Chestnut Street PRIVATE LESSONS CLASS LESSONS Every Day and Evening

LEARN TO DANCE The Only Reliable Place to learn the complete course of DANCING in 10 PRIVATE LESSONS

ASHER'S COLE 22d and WALNUT HALL, 22d and WALNUT, Eves. 8:30 to 11:30. SWIMMING SCHOOL, 22d and WALNUT

WAGNER-DANCING SCHOLAR NIGHTS

THIS WEEK—MONDAY AND THURSDAY ANNUAL MARDI GRAS PRIZE MASQUE HALLOWEEN OCT. 28. Dancing Until 1 A. M. CASH PRIZES—SOUVENIRS

TOWERS Academy of Dancing, Broadway & Pine St., Camden, N. J.

WEEK-END RECEPTION TONIGHT Open Monday and Friday Evenings 8 o'clock

BALL MASQUE Tuesday Eve. 8:30 to 1. Excelsior, Prices. SNOW STORM Thursday Evening

MASK MOTION PICTURE

Hallowe'en Night, Tues. Oct. 24, 8:30. The Mask and the Stranger. Garden and the Mask. Hallowe'en Night, Wed. Oct. 25, 8:30. The Mask and the Stranger. Garden and the Mask.